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## FROM THE MUSEUMS

A VERY important accession at the Metropolitan Museum is the "Sybil" by Rembrandt, loaned by Mr. Theodore Davis. Mr. G. Brauer of Paris has presented an example of Persellino, whose work is often confounded with that of his master Fra Filippo Lippi. It is a Madonna holding the child and flanked by the two Saint Johns.

The Museum has purchased another Italian work, the "Paradiso" by Giovanni di Paolo, an excellent example of the Siennese school.

The collection of textiles has been enriched by a bequest of Mrs. Hamilton W. Cary, consisting of seventeen pieces of rare antique laces.

Mr. J. Pierpont Morgan has given a group of Roman marbles, fragments of the Forum of Trajan, which was built in A. D. 112-114.

Claude Phillips, the well-known art critic, writes as follows in the London Daily Telegraph, about the Boston Museum of Fine Arts:

"The museum of Boston, though it is but modestly endowed in comparison with the now rapidly developing gallery and museum of the neighboring state, makes the very best of its resources, and is perhaps for its size the most intelligently, the most logically organized museum to be found in either hemisphere. Strenuous efforts are being made, not only to increase its riches, but to make the best use of what the city does possess. And it must be borne in mind that this museum is not even a municipal concern; it depends entirely upon the generosity of private citizens, and this generosity has hitherto been unfailing.

"The museum will shortly receive from the estate of its first president, Martin Brimmer, a large sum of money—according to report not less than \$400,000 or £80,000—which will to some extent consolidate its position. By the will of Mrs. Brimmer the museum receives some very valuable paintings, chiefly of

the modern French school, besides fine tapestries and works of art. Among the pictures are two famous works of Jean-Francois Millet, 'The Reapers' (a companion work to 'Les Glaneuses,' in the Louvre, and in some respects the finer painting of the two), and the 'Washerwoman,' one of Millet's most characteristic achievements, in a style at once grandly, truly classical, and resolutely realistic. Landscapes by Constable, Crome and Georges Michel are included in the bequest, and also an original version of Burne-Jones's famous 'Le Chant d'Amour.' This is, I believe, the first example of the pre-Raphaelite master to take its place in an American museum. In the United States neither the pre-Raphaelites of the P. R. B., nor those of the second category—so entirely opposed to the first in spirit—have ever had anything like the vogue that they obtained, and still obtain, in England.

"Through the Ross gift the same establishment enters into possession of works by Philippe de Champaigne and Tiepolo, and, what is perhaps more important to an American museum, it is enabled to display in the modern section of the picture gallery three very fine examples of the arch-impressionist of the elder school, Claude Monet. These are 'Valley of the Creuse,' 'Sea Cliffs,' and a beautiful 'Marine.' Among the more recent purchases is a magnificent canvas by the Italo-Spanish master, El Greco, greatly superior to anything that we can show over here, a 'Portrait of Father Felix Hortensio de Palavicino,' and it comes from the collection of Don Jose Magiro of Madrid."

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### *Quite a Miniature*

The Long Branch city council has given Alfred J. Ripley a contract for a miniature painting of Long Branch taken from an altitude of from 1,200 to 1,400 feet and showing all the streets, buildings, etc. The painting will measure five feet six inches by ten feet.—*Freehold (N.J.) Transcript.*